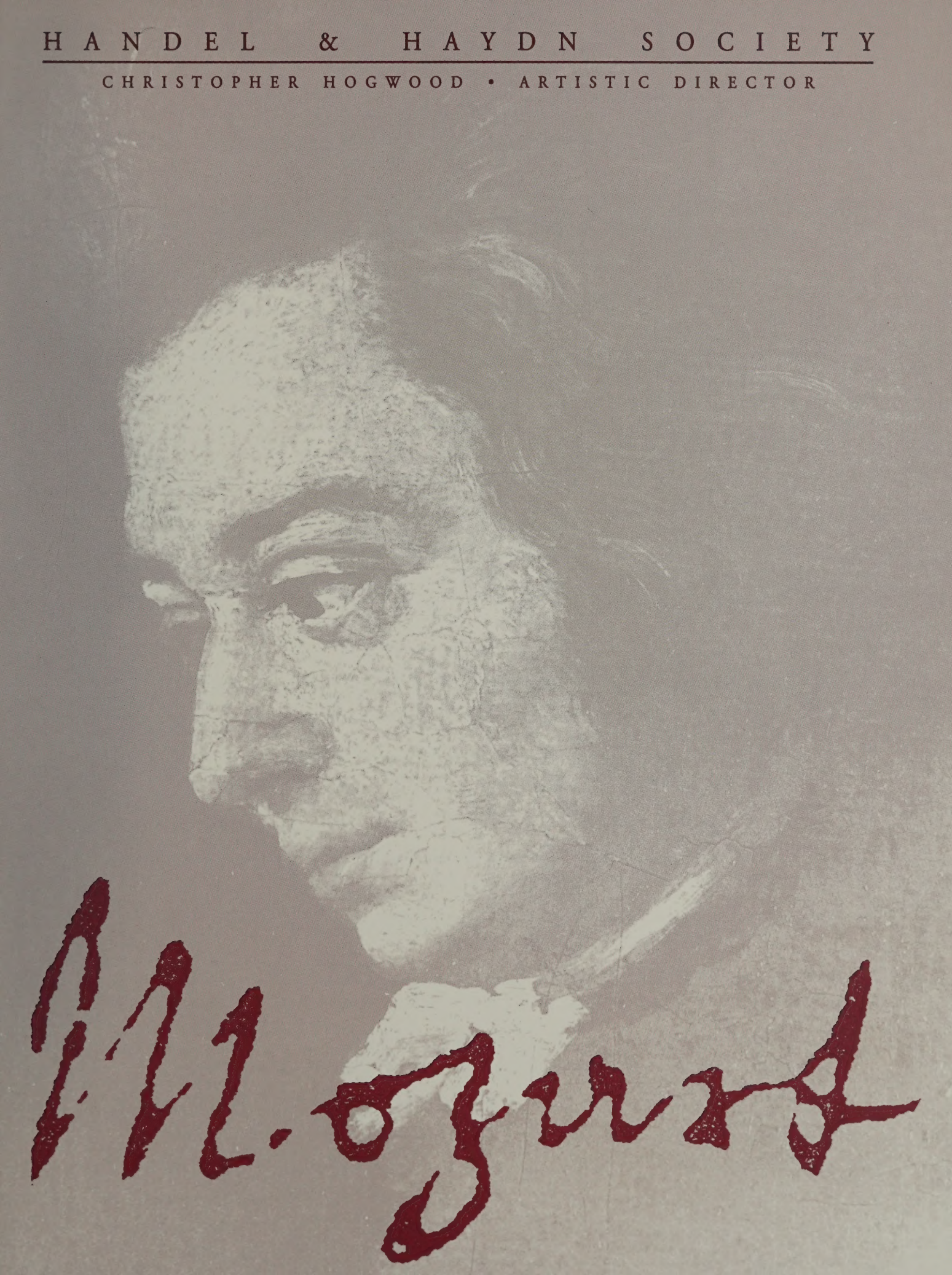
HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD • ARTISTIC DIRECTOR



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The Handel & Haydn Society wishes to thank contributors Christopher Hogwood, William Stafford, Robert Marshall, Eric Hoeprich, Robert Levin, and Doug Briscoe.

H&H also thanks Cornelius Collins of Yale University for his significant assistance in producing this publication.

Cover: Unfinished portrait of Mozart, painted c. 1790 by Joseph Lange.
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Cover design by Frers Design, Sharon, MA.

Printed by Quality Graphics, Cambridge, MA.

HANDEL & HAYDN SOCIETY

THE MOZART WEEKEND

OCTOBER 14 – 16, 1994

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WELCOME

It is a pleasure to welcome you to the Handel & Haydn Society's Mozart Weekend—a three-day festival featuring the music of Wolfgang Amadé Mozart and a series of related seminars and demonstrations.

The Mozart Weekend both inaugurates the Society's 180th season and represents a new initiative for us. Through this well-planned weekend, the Society integrates several of its major programs—our Symphony Hall presentations, where you will hear Mozart symphonies, concertos and the *Requiem;* our Chamber series, which features a selection of works performed in Old South Church; and our commitment to education, which invites you to participate in a full weekend of seminars and demonstrations designed to complement the performances and to place them in an appropriate context.

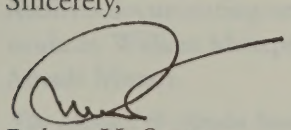
Since its founding in 1815, the Handel & Haydn Society has stood firmly for both excellence and innovation in the performance of Baroque and Classical music. The Society's primary goal now is to present music through historically-informed performance and to relate that music to the present in an informative and innovative way. In short, we strive to epitomize the best of what the arts in Boston stand for: a careful balance between the conservation of our artistic heritage, and the initiative to present and interpret that heritage creatively and accessibly to people today of all ages and from all walks of life. This weekend is another step in that direction.

The Mozart Weekend offers to both our subscribers and those who are joining us specially for these three days an opportunity to undertake an adventure in music. Through the leadership of our Artistic Director, Christopher Hogwood, the Handel & Haydn Society has created an integrated and innovative performance program featuring a range of Mozart's works. These works have been selected to demonstrate Mozart's genius and his compositional methods through the many fragments he left.

With this weekend, the Society offers you an invitation—an invitation to participate in a wide range of experiences, an invitation to do a bit more than attend a concert, an invitation to learn about Mozart and his life and times, and an invitation to join us again in the future.

On behalf of the Handel & Haydn Society, I welcome you to The Mozart Weekend and to our new season. May you enjoy yourself!

Sincerely,



Robert H. Scott

President, Handel & Haydn Society Board of Governors

THE MOZART WEEKEND

FRIDAY, OCTOBER 14, 1994

6:30 PM *Preconcert Discussion*
New England Conservatory, 241 St. Botolph Street
Christoph Wolff, Harvard University

8:00 PM *Concert I*
Symphony Hall
Unfinished Works of Mozart
Christopher Hogwood conducting the H&H period orchestra
Robert Levin, fortepiano; Daniel Stepner, violin; Sharon Baker, soprano

SATURDAY, OCTOBER 15

10:00 AM *Seminar I: "The Artists' Europe of 1791"*
John Hancock Conference Center
Thomas Forrest Kelly, Harvard University
Steven Ledbetter, Boston Symphony Orchestra
Robert Levin, Harvard University

2:00 PM *Seminar II: "Unfinished Lives: Mozart as a Romantic Prototype"*
John Hancock Conference Center
Robert Spaethling, University of Massachusetts, Boston
Susan Staves, Brandeis University
Edward Zlotkowski, Bentley College

4:00 PM *Seminar III: "Mozart Through His Letters"*
John Hancock Conference Center
Robert Marshall, Brandeis University
Will Hines, actor

8:00 PM *Concert II*
Old South Church
Chamber Music of Mozart
Robert Levin, fortepiano; Eric Hoeprich, basset clarinet; Daniel Stepner, violin; Linda Quan, violin; David Miller, viola; Myron Lutzke, cello

SUNDAY, OCTOBER 16

10:00 AM *Seminar IV: "The Unstarted, The Unfinished,"*
Williams Hall, New England Conservatory
Christopher Hogwood
Jane Brown, University of Washington, Seattle
Marion Mainwaring, author/literary researcher
Douglass Shand-Tucci, architectural historian

1:30 PM *Preconcert Discussion*
Williams Hall
Robert Levin, Harvard University
Christoph Wolff, Harvard University

3:00 PM *Concert III*
Symphony Hall
Requiem, K.626, in the version completed by Robert Levin
Christopher Hogwood conducting the H&H chorus and period orchestra
Sharon Baker, soprano; Marietta Simpson, mezzo-soprano; Richard Clement, tenor; David Evitts, baritone

The *Requiem* will be performed at Veterans Memorial Auditorium on Thursday, October 13 at 8:00 p.m., and will be repeated at Symphony Hall on Friday, October 21 at 8:00 p.m. Concert II will be repeated on Wednesday, October 19 at 8:00 p.m. at Sanders Theatre in Cambridge.

The Handel & Haydn Society gratefully acknowledges The John Hancock Mutual Life Insurance Company for its valuable support of The Mozart Weekend Seminar Series.

Unfinished Masterpieces, an exhibition mounted in conjunction with The Mozart Weekend, can be seen in the West Corridor of Symphony Hall through October 23, 1994. The display highlights notable, and often notorious, final works of distinguished artists from the eighteenth through the twentieth centuries. Such famed incomplete *oeuvres* as Jacques Offenbach's *Les Contes d'Hoffmann* and Giacomo Puccini's *Turandot* are catalogued as classic examples of standard repertory works in which the composers' post-mortem collaborators lent the finishing touches. The centerpiece of *Unfinished Masterpieces* is a blueprint reproduction from the Handel & Haydn Society Archives documenting never-realized plans for the Society's own concert hall. Further points of reference include works by William Makepeace Thackeray, Gustav Mahler, Edith Wharton, Orson Welles, and, of course, Wolfgang Amadé Mozart.

The Handel & Haydn Society acknowledges Bridget Carr and the Boston Symphony Orchestra for their help in making this exhibition possible. Harvard University's Widener Library and the Harvard Theatre Collection provided vital research assistance and access to key materials. The Society is especially grateful to Frederic Wilson and The Pierpont Morgan Library for their general assistance and the use of information compiled for the Library's December 1993 Unfinished Works *exhibit.*

Friday, October 14, 1994 at 8:00 P.M.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Robert Levin, Fortepiano
Daniel Stepner, Violin
Sharon Baker, Soprano

Symphony No.32 in G Major, K.318
Allegro spiritoso—Andante—Primo tempo

Arias from *Zaïde*, K.344
"Trostlos schluchzet Philomele"
"Tiger! wetze nur die Klauen"

Piano Concerto No.26 in D Major, K.537, "Coronation"
Allegro
Larghetto
Allegretto

INTERMISSION

Aria, "Alma grande," K.578

***Allegro* to Concerto in D Major for Piano and Violin, K.315f**
(Completed by Robert Levin)

Symphony in C, *Il re pastore*, K.208 and K.102
Molto allegro
Andantino
Presto assai

Fortepiano by Thomas & Barbara Wolf, Washington, D.C., 1990, after Johann Schantz, Vienna c. 1800.

Saturday, October 15, 1994 at 8:00 P.M.
Old South Church, Copley Square, Boston

Robert Levin, Fortepiano
Eric Hoeprich, Basset Clarinet
Daniel Stepner, Violin
Linda Quan, Violin
David Miller, Viola
Myron Lutzke, Cello

***Allegro* to a Clarinet Quintet in B flat Major, K.516c** (completed by Robert Levin)
Andante in E flat (fragment), K.516d

***Finale* to a String Quartet in A Major, K.464a** (fragment)

Fantasia in D Minor, K.397 (385g)

Piano Trio, K.442 (completed by Maximilian Stadler)
Allegro
Tempo di menuetto
Allegro

INTERMISSION

Clarinet Quintet in A Major, K.581
Allegro
Larghetto
Menuetto
Allegretto con variazioni

Fortepiano by Thomas & Barbara Wolf, Washington, D.C., 1990, after Johann Schantz, Vienna c. 1800.

Sunday, October 16, 1994 at 3:00 P.M.
Symphony Hall, Boston

Christopher Hogwood, Conductor
Sharon Baker, Soprano
Marietta Simpson, Mezzo-soprano
Richard Clement, Tenor
David Evitts, Baritone

Introduction to Mozart's *Requiem* by Robert Levin,
including sketches and excerpts from completions by :

Joseph Leopold Eybler (1765-1846)

Franz Xaver Süßmayr (1766-1803)

Richard Maunder (b.1937)

Duncan Druce (b.1939)

INTERMISSION

***Requiem* in D Minor, K.626**
completed by Robert D. Levin

Introitus (Requiem aeternam)

Kyrie

Sequence

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Amen

Offertory

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Communion

Lux aeterna

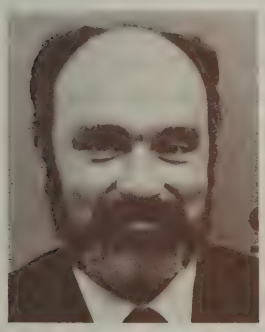
Cum sanctis tuis

PERFORMERS

Christopher Hogwood

One of the world's most active conductors, Christopher Hogwood is internationally recognized as a pioneer in "Historically Informed Performance," presenting music on the instruments and with the performing techniques of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. Mr. Hogwood is also Principal Guest Conductor of the Saint Paul Chamber Orchestra, and Artistic Director of the annual Mozart Festival in Washington D.C. He is active conducting opera, as well, and is a regular guest conductor of the Australian Opera. He enjoys a fine reputation as a harpsichordist and clavichord player, and is also a highly successful recording artist for London Records/L'Oiseau-Lyre. Despite his busy performing and recording schedule, Mr. Hogwood has written a number of books, including his highly successful biography of Handel, published by Thames & Hudson. Christopher Hogwood was made a Commander of the British Empire in 1989.

Daniel Stepner



Daniel Stepner is concertmaster of the Handel & Haydn Society orchestra, as well as artistic director of the early-music Aston Magna Festival, first violinist of the Lydian String Quartet (in residence at Brandeis University), and a founding member of the Boston Museum Trio at the Museum of Fine Arts. He has given numerous solo recitals of music from 1610 to the present, including recent works written for him. Among his solo recordings are J.S. Bach's works for violin and continuo and four Methodical Sonatas by Telemann. Mr. Stepner studied with Nadia Boulanger and Steven Staryk, and with Broadus Erle at Yale University, where he earned a Doctorate in Musical Arts. He has taught violin and chamber music at the New England Conservatory, the Longy School, and the Eastman School, and presently is on the faculty at Brandeis University.

Robert Levin

Robert Levin has been praised throughout the United States and Europe for his imaginative performances at the keyboard. His brilliant improvisations in the style of Mozart and his improvised cadenzas have dazzled audiences and critics alike. Mr. Levin's appearances in recital and with such major orchestras as Montreal, Chicago, and Boston span repertoire from the sixteenth century to the present. Equally at home at the fortepiano as at the piano, Mr. Levin has collaborated with numerous early-music leaders including Christopher Hogwood. A recognized Mozart scholar, Mr. Levin has completed many Mozart fragments; these finished works have been published, recorded, and performed throughout the world. Mr. Levin has performed with H&H on several of occasions, most recently in the spring of 1994. Robert Levin is currentlyDwight P. Robinson, Jr. Professor of the Humanities at Harvard University.

Eric Hoeprich

Eric Hoeprich studied at Harvard University and the Royal Conservatory of The Hague. He now teaches at the Royal Conservatory and has been principal clarinet in the Orchestra of the 18th Century since it was founded by Frans Brüggen. In addition to his solo work with that orchestra, Mr. Hoeprich has also been soloist with such period ensembles as London Classical Players, Musical Antiqua Koln, Taverner Players, the Academy of Ancient Music, H&H, Tafelmusic, and Philharmonia Baroque, and has also performed with modern chamber orchestras. He is a founding member of the chamber music ensembles Amadeus Winds, the Trio D'Amsterdam, and the Stadler Trio. He also performs regularly with the English fortepianist Melvyn Tan. Mr. Hoeprich has amassed a collection of eighteenth- and nineteenth-century clarinets on which he often performs. He has published several articles on the historical clarinet, and has lectured at Oxford and Cambridge Universities among other institutions. Mr. Hoeprich has recorded on several labels, including Philips, Deutsche Grammaphon, EMI, Harmonia Mundi, Sony, Teldec, Erato, and Denon.

Sharon Baker

Soprano Sharon Baker is widely acclaimed for her stylistic musicianship and purity of tone, most notably in Baroque and contemporary classical music. Her recent solo engagements have included Bach's *St. John Passion* with the Saint Paul Chamber Orchestra and B-Minor Mass with the Bach Ensemble at Lincoln Center; Haydn's *Harmoniemesse* with the Handel & Haydn Society; and Mozart's *Requiem* and concert arias in the National Symphony Orchestra's Mozart Festival. For more than five years, Ms. Baker has been a regular soloist with H&H, both in Symphony Hall and on tour nationally, and she performed Vivaldi's *Gloria* for the Society's 175th Jubilee Celebration at Boston's Esplanade. The versatile Ms. Baker has also performed roles in a series of contemporary operas including the premieres of Philip Glass's *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. She has recorded music of Haydn and Handel on the Arabesque label and Mozart's sacred works on the Harmonia Mundi USA label.

Marietta Simpson

Marietta Simpson is one of today's most sought-after mezzo-sopranos. She has sung with several North American orchestras, and has worked with many of the world's great conductors, including Robert Shaw, Kurt Masur, Simon Rattle, and Christopher Hogwood. Ms. Simpson has performed a number of operatic roles, and last season toured Europe with the Pittsburgh Symphony under Lorin Maazel in concert performances of *Porgy and Bess.* She made her debut at the Royal Opera House, Covent Garden in Trevor Nunn's production of the same opera, which was also filmed for British television. In April 1992, Ms. Simpson sang in the Carnegie Hall commemoration of the 250th anniversary of Handel's *Messiah* with Robert Shaw, and has also recorded *Messiah* with Mr. Shaw and the Atlanta Symphony on videocassette, and has several other recordings with that orchestra on the Telarc label. Ms. Simpson most recently performed with H&H in the 1993 production of Bach's *St. Matthew Passion* in the Mendelssohn adaptation, and this past summer sang in Mozart's *Requiem* with Christopher Hogwood and the National Symphony Orchestra in Washington.

Richard Clement

Richard Clement has a busy career performing operatic and oratorio roles across the country. His recent appearances include roles in *Cosi Fan Tutte* and *Die Zauberflöte* with the Wolftrap Opera Company, *Don Giovanni* with the Vancouver Opera, *Ariadne auf Naxos* with Houston Grand Opera, and Britten's *Albert Herring* with the Atlanta Opera. He has sung in recent seasons with the Boston Lyric Opera in productions of *I Puritani* and *Wuthering Heights*; this season he will sing the title role in the Lyric Opera's production of *Candide.* In concert and oratorio performance, he has sung with the Boston Symphony under Seiji Ozawa, and has had solo roles in the Mozart *Requiem* with the Cincinnati Philharmonic and the Long Island Philharmonic, Handel's *Messiah* with the Pittsburgh Bach Choir and the Atlanta Symphony, Bach's *Magnificat* with the Atlanta Bach Society, and Britten's *War Requiem* at Carnegie Hall with the Orchestra of St. Luke's. Mr. Clement was a Tanglewood Festival Fellow in the summers of 1990 and 1991, and a member of the Houston Grand Opera Studio in the 1991-92 season.

David Evitts

Baritone David Evitts enjoys a wide-ranging career as both a concert and operatic soloist. He has sung extensively with opera companies and festivals in both the United States and Europe. He has appeared in two premieres with the Opera Theatre of St. Louis, and has also sung with the Boston Lyric Opera. In 1988, he was Bartolo in the Peter Sellars production of *Le Nozze di Figaro* at PepsiCo Summerfare, and repeated the role in New York, Paris and Boston, and on PBS's Great Performances. In the spring of 1994, Mr. Evitts won critical acclaim in the title role of Verdi's *Falstaff* with the Opera Theatre of St. Louis, and in September of this year, he made his Metropolitan Opera debut in Puccini's *Tosca.* Mr. Evitts has also sung with many American orchestras, as well as with the nation's leading oratorio societies, including five consecutive seasons with the New York Choral Society at Carnegie Hall. He last appeared with H&H in 1994 in Haydn's *Harmoniemesse.* Mr. Evitts has recorded for Sine Qua Non, Nonesuch, CBS Masterworks, and CM Recordings.

H&H ORCHESTRA

VIOLIN I
Daniel Stepner
concertmaster
Jane Starkman
Danielle Maddon
Kinloch Earle
Clayton Hoener
Judith Eissenberg
Anne Black
Julie Leven

VIOLIN II
Linda Quan*
James Johnston
Mark Beaulieu
Etsuko Ishizuka
Barbara Englesberg
Lena Wong

VIOLA
David Miller*
Laura Jeppesen
Barbara Wright
Scott Woolweaver

CELLO
Myron Lutzke*
Phoebe Carrai
Alice Robbins

BASS
Michael Willens*
Amelia Peabody chair
Anne Trout
Helen Stevenson

FLUTE
Christopher Krueger*
Wendy Rolfe

OBOE
Stephen Hammer*
chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

BASSET HORN/ CLARINET
Eric Hoeprich*
Robert Adelson

BASSOON
Andrew Schwartz*
Nadina Jackson

HORN
Lowell Greer*
Grace and John Neises chair
R. J. Kelley
John Boden
James Mosher

TRUMPET
Dennis Alves*
Jesse Levine
Vincent Monaco

TROMBONE
John Faieta, *alto*
Don Davis, *tenor*
Mack Ramsey, *bass*

TIMPANI
John Grimes

ORGAN
James David Christie

** principal*

H&H CHORUS

SOPRANO
Gail Abbey
Roberta Anderson
Rachel Bruhn
Jean Danton
Dale Edwards
Janice Giampa
Silvia Irving
Sharon Kelley
Margaret O'Keefe
Anna Soranno
Rhea Stone

ALTO
Marylene Altieri
Luz Bermejo
Susan Byers
Eleanor Kelley
Jeanne McCrorie
Marjorie McDermott
Mary Ann Valaitis

TENOR
William Hite
Martin Kelly
Murray Kidd
Paul Kirby
Mark Sprinkle
Noel Vazquez

BASS
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
Kyle Hoepner
John Holyoke
Mark McSweeney
Emery Stephens
Donald Wilkinson

SEMINAR PARTICIPANTS

Jane K. Brown

Jane K. Brown is Professor of Germanics and Comparative Literature at the University of Washington, where she specializes in Romanticism and European drama of the seventeenth to nineteenth centuries. She is currently writing a book on drama and opera from Shakespeare to Wagner. Her previous books include, most recently, *Goethe's Faust: the German Tragedy* and *Goethe's Faust: Theater of the World.* She has written essays on various aspects of Goethe's life and works, on Shakespeare, Schubert, and Mozart. Currently President of the Goethe Society of North America, Professor Brown has also held administrative and teaching positions at the University of Colorado, University of Virginia, Mount Holyoke College and the University of New Hampshire, and has taught at the University of Munich. In 1993 she lectured at the Aston Magna Institute on Schubert.

Will Hines

A native of Houston, Will Hines most recently appeared in the Chiswick Park Theatre production of *My One and Only.* He also appeared last spring in the Worcester Foothills Theatre production of Athol Fugard's *My Children! My Africa!*, directed by Grey Johnson. His past regional theater credits include *Much Ado About Nothing, School for Scandal, The Seagull, Little Foxes, Dames at Sea, Working, Ain't Misbehavin', Hair, Man of La Mancha*, and the Theatre Works/USA national touring company of *Freedom Train.* He currently resides in Boston.

Thomas Forrest Kelly

Thomas Forrest Kelly is Professor of Music at Harvard University. Previously he was Professor, Dana Faculty Fellow, and Acting Dean at the Oberlin College Conservatory of Music, where he directed the Historical Performance Program. He has also been the Music Director of the Cambridge Society of Early Music, Artistic Director of the Castle Hill Festival, and President of Early Music America. Dr. Kelly spent three years in France as a Fulbright scholar, and earned a Diplome de la Schola Cantorum (Paris) in 1966. He received his Ph.D. from Harvard in 1973. His publications include *The Beneventan Chant* (1989) and articles in *Journal of the American Musicological Society, Acta Musicologica, Journal of the Royal Musical Association, Etudes grégoriennes*, and *Kirchenmusikalisches Jahrbuch.*

Steven Ledbetter

Steven Ledbetter is a musicologist and choral conductor, and is Program Annotator for the Boston Symphony Orchestra. Mr. Ledbetter earned his Ph.D. in Musicology from New York University, where he taught for three years. He also taught at Dartmouth College prior to joining the BSO, and was a Mellon Fellow at Harvard University. A leading authority on the life and music of madrigalist Luca Marenzio, he is co-editor of Marenzio's secular works, and has recently completed the fifth volume of a 20-volume publication. He is also a specialist on the operettas of Gilbert and Sullivan, and is a General Editor of their complete works. His work in American music has concentrated on Boston composers, including George W. Chadwick, director of the New England Conservatory from 1897 to 193. He has produced recordings of chamber music by Paine, Foote, Chadwick, Beach and others for Northeastern Records, including three compact discs containing Chadwick's complete chamber works. Mr. Ledbetter is currently writing a book on the repertory of great works for chorus and orchestra. In 1991 his Boston Symphony program notes received the ASCAP/Deems Taylor award for distinguished writing about music.

Marion Mainwaring

Marion Mainwaring, who has completed Edith Wharton's unfinished novel *The Buccaneers*, is a Simmons College graduate with a Ph.D. from Harvard University. After teaching briefly at Harvard and Mount Holyoke, she has lived mostly abroad as a writer, foreign correspondent, and UNESCO translator. Her writings include *The Portrait Game*, an edition of manuscripts in the Bibliothèque Nationale, Paris, with a narrative introduction; *Youth and Age: Three Novellas by Turgenev*, translated with a preface; *John Quincy Adams and Russia; Murder in Pastiche;* and *Cultural Resources and Cultural Needs of the Commonwealth of Massachusetts.* She is in the last stage of work on a life of William Morton Fullerton, Edith Wharton's lover and an intimate friend of Henry James, told in the form of a detective story.

Robert L. Marshall

Robert L. Marshall, the Louis, Frances, and Jeffrey Sachar Professor of Music at Brandeis University, is a leading authority on the life and music of J. S. Bach and Mozart. From 1966 to 1983 he was on the faculty of the University of Chicago. He has also taught at Columbia and Princeton Universities. He has served as Chair of the

American Bach Society, Vice President of the American Musicological Society and was the first Harold Spivacke Consultant to the Music Division of the Library of Congress. Among his many publications are the prize-winning monographs *The Compositional Process of J.S. Bach* (1972) and *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (1989). His book *Mozart Speaks: Views on Music, Musicians, and the World* (1991) was described by the *New York Review of Books* as "one of the few useful contributions to the Mozart bicentenary." Professor Marshall is also the editor of the forthcoming volume *Eighteenth-Century Keyboard Music*, scheduled to be published in the fall of 1994 by Schirmer Books.

Douglass Shand-Tucci

Douglass Shand-Tucci is a historian widely known for his pioneering work in American architecture and New England studies. Special Advisor to the trustees of the Boston Public Library for its restoration, and Chair of the Governor's Blue Ribbon Commission to study the forthcoming restoration of the Massachusetts State House, Mr. Shand-Tucci has taught at the M.I.T. School of Architecture and lectured for the Harvard Graduate School of Design and the Museum of Fine Arts, Boston. His latest book, *Boston Bohemia, 1881-1900* (1994), is the first volume of a biography of Ralph Adams Cram, America's greatest church architect. Called by one scholar "a pyrotechnic performance," *Boston Bohemia* explores for the first time the contribution of Boston's emerging gay and lesbian subculture of the 1890s and 1900s to New England's intellectual and cultural history.

Robert Spaethling

Robert Spaethling was born in Weissenstadt, Bavaria, Germany. He received a Ph.D. in German from the University of California, Berkeley, and has taught German language, literature and culture at Harvard University, Williams College, the University of California, San Diego, and the University of Massachusetts, Boston, where he also served as Provost and Vice Chancellor for Academic Affairs. He is now Professor Emeritus and lives in Cambridge. His publications include essays on Christian Thomasius, Christian Fürchtegott Gellert, Johann Wolfgang Goethe, Bertolt Brecht, and Günter Grass. He has also written on Mozart's *Die Zauberflöte* and on the composer's letters. He is the author of *Music and Mozart in the Life of Goethe*, and he is currently at work on a monograph entitled *Mozart: His Life and Letters.*

Susan Staves

Susan Staves is the Paul Proswimmer Professor of the Humanities at Brandeis University. Her work has centered on the relations between literature, social history, and law in England between 1660-1800. Her books include a study of politics and Restoration drama, *Players' Scepters: Fictions of Authority in the Restoration*; a critical legal history, *Married Women's Separate Property in England, 1660-1833*; and, with John Brewer, the forthcoming *Early Modern Conceptions of Property.* She is also interested in the relations between aesthetic ideology and the changing social and economic structures of artists' careers, a subject she examined in an essay on "Pope's Refinement" in *The Eighteenth Century: Theory and Interpretation.*

Christoph Wolff

Christoph Wolff is William Powell Mason Professor of Music and Dean of the Graduate School of Arts and Sciences at Harvard University. Born in Germany, he studied organ and historical keyboard instruments, musicology and art history at the Universities of Berlin, Erlangen, and Freiburg, taking a a Ph.D. in 1966. He taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before coming to Harvard in 1976 where he served as Chair of the Music Department, 1980-88, and as Acting Director of the University Library in 1991-92. Dr. Wolff has written extensively on the history of music from the 15th to the 20th centuries; *Bach: Essays on His Life and Music* (1991) and *Mozart's Requiem* (1994) are his most recent books. In 1978 he was awarded the Dent Medal of the Royal Musical Association in London, in 1982 was elected a Fellow of the American Academy of Arts and Sciences, and in 1990 was given an honorary professorship at the University of Freiburg in Germany.

Edward Zlotkowski

Edward Zlotkowski, Associate Professor of English at Bentley College in Waltham, Massachusetts, holds both Masters and Doctorate degrees in Comparative Literature from Yale University. He has written articles on German and English Romanticism as well as on contemporary English poetry. His book *Heinrich Heine's "Reisebilder"* was published by Bouvier. He is currently working on a series of essays on the contemporary American poet Denise Levertov. Over the past few years Dr. Zlotkowski has become increasingly interested in issues of social responsibility. He is the founder and director of the Bentley Service-Learning Project, one of the most comprehensive curriculum-based community service programs in the country.

SEARCHING FOR MOZART

CHRISTOPHER HOGWOOD

"I TELL YOU BEFORE GOD, AS AN HONEST MAN, YOUR son is the greatest composer known to me in person and by name: he has taste, but above this, he has the greatest knowledge of composition." Haydn's testimony to Leopold Mozart at a quartet party in 1785 signalled the first trickle of an enthusiasm that over two centuries has swollen to a flood of "Mozart idolatry." Against the believers came the infidels, with criticism and refutation, and in the ensuing muddle Mozart became more myth than man. After two hundred years it is safe to say that Mozart has suffered more from biographers after his death than he ever did from creditors during his lifetime. He has been relegated to "decorative," raised to "divine," accused of heartlessness, dissipation and dishonesty, extolled as "the musicians' composer," dismissed as "the great imitator," and, most recently, characterized as an early member of the brat-pack.

In this decade of Mozart fever, we may be discomfited to look back and find anything less than adulation. The horror, to read of Delacroix and Goethe, two confessed Mozartians, faithlessly preferring the comic operas of Cimarosa to those of Mozart! The shock, to find Sir Hubert Parry (of "Jerusalem" fame) writing in the first edition of Grove's *Dictionary* in the 1880s that Mozart "was not naturally a man of deep feeling or intellectuality . . . his variation building is neither impressive nor genuinely interesting." Equally misconstrued "re-creations" of our hero in theatre and cinema have chosen with unintended irony the title of *Amadeus*, the one form of his name that the composer never used; he always signed Amadé or Amadeo.

A *Wunderkind* upbringing, international reputation, suspected affairs, financial disasters and early death, perhaps by murder—the life of no other eighteenth-century musician played so directly into the hands of nineteenth-century theorists and dreamers. Where can one start to apply objectivity to this phenomenon?

Our greatest asset for recreating Mozart in his own likeness is the vast quantity of family letters—almost twelve hundred survive from 1755, the year of his conception, to 1791, the year of his death. The letters are not equally distributed throughout his life; we are better served at the beginning of his career when, away from home on extended tours, he corresponded in detail with his father on musical matters, professional to professional. With Mozart's move to Vienna and his father's death in 1787, there is no longer this invaluable insight into his psychological state and his musical feelings. What we would give to have correspondence between the composer and his librettist da Ponte while they were working on *Figaro*, *Così fan Tutte* or *Don Giovanni*, comparable with those intensely revealing letters written during the creation of *Idomeneo* and *Die Entführung aus dem Serail*.

But even these private family communications must be treated with caution. Are we any better equipped than our romantic forebears to understand some of their seeming psychological discrepancies? We read a postscript written from Milan by the supposedly delicate and emotional teenager to his mother and sister: "I have just seen four rascals hanged here in the Piazza del Duomo. They hang them just as they do in Lyons" [30 November 1771]. We are certainly less well-placed to read his direct earthiness in the spirit of his time and culture. The mercurial changes of style so typical of Mozart's letter writing make them difficult to reproduce in translation, and in cold English the "rude remarks" loom unduly large. Again caution and a knowledge of local habit are needed; scatological references (lovers of *Amadeus* will be sorry to learn) were in no way a trademark of the infantile genius; they formed the common joking language of an entire nation, and can even be found in the letters of Mozart's mother. Salzburgers in particular were noted in the 1770s as being "exceedingly inclined to low humor."

There is also a danger that we, like the original addressees, may be charmed by the vivacious epistolary style and fall victim to Mozart's deliberate attempts to deceive. He takes care, for instance, not to let his father know that he has actually married Constanze until it is too late for him to prevent the union. Particularly in his letters from Paris, harassed by parental post from Salzburg asking why he was earning and composing so little, Mozart was driven to exaggerate or simply invent his achievements. Non-existent commissions and contracts have deflected later musical scholars exactly as they were designed to deflect Mozart *père*; much time has been wasted looking for a second "Paris" symphony which was never written.

Mozart's money, health and death proved as fascinating to romantic commentators as his method of

working, if not more so; this, being divinely sent, was thought beyond comment or analysis. When more rational modern scrutiny, with fewer romantic scruples, probes into these areas, it produces still further awkward questions. On Mozart's management of money, for example, it remains a mystery how he allocated his not inconsiderable funds. We find the "destitute" composer in his last days begging from fellow Freemasons, while still managing to keep servants, to stable a horse in the Wienerwald for riding every afternoon, and to dress, as Clementi remarked, "like an aristocratic courtier."

It is clear that he earned more than most musicians (as opposed to singers) around him, and far more than he could ever have expected to earn in Salzburg. His salary of 800 florins was much the same as Salieri's, and his duties were virtually non-existent. Yet how, for instance, did he incur debts in 1790 so soon after receiving his fee for *Così* (900 florins) and his quarterly salary (200 florins)? His luxuries were not outrageous (he was partial to new clothes, but was not a heavy drinker or gambler); he was overtrusting in his loans to unreliable friends. But even taking all these factors into account, as recent investigators have done, one is still at a loss to account for the very large sums of cash that appear to have simply vanished. The fatalist school is inclined to the view that as a self-employed artist he was generally well-off, with occasional cash-flow problems, exacerbated by illness and public fickleness. The more inflammatory school points out that one avenue as yet unexplored is the possibility that he was being blackmailed; his letters contain enigmatic references to "that matter which we know about." There is yet more sleuthing to be done.

Detection of another type has moved into the field of Mozart's musical manuscripts, bringing with it a scientific rationale of high-tech, low-romance investigation. The pages are now subjected to ultra-violet screening and infra-red scanning, ink analysis, and all the cunning of the graphologist and *Schriftchronologie*, with results that upset old legends, yet leave more unanswered questions. Modern techniques for examining paper-types and watermarks, for instance, have destroyed the notion that Mozart heard each work complete in his head before he wrote it down, notating the complete piece in one frantic outburst. In the case of the "Hunt" string quartet, for example, we now know that he made several false starts on movements. Far from it being written in one burst of activity, differing types of paper suggest that more than a year separates the beginning and the finishing of the first movement alone. Evidence from paper can even make us stop and reconsider our perception of Mozart's emotional character. The first entry after his father's death in Mozart's personal catalogue of his works is the infamous "Ein musikalischer Spass" ("A Musical Joke"); Alan Tyson's work with watermarks shows that the piece was not a callous response to the death, but was at least begun before Mozart had received the news.

Then there is the search for symbolism in Mozart's creative opus, always quick to fasten on to his Masonic affiliations. Speculation is overworked and facts are, understandably, less than readily available. Do three flats really represent three Masonic trowels? Is the opening of *The Magic Flute* overture really a Masonic knock? Can we hear the rhythm of the Entered Apprentice (long-short-long) or the hammer-blows of the Worshipful Master in the A major string quartet? Those who can, proceed to other, more arcane symbols and are adamant that the connections they so readily see were conscious messages by the composer. Those who cannot, hold that Mozart simply found in Masonry what has more recently been rediscovered by advocates of est seminars—the use of particular ceremonies to create exceptional personal rather than musical relationships.

Curious numerical calculations and lists in margins of several Mozart manuscripts present a similar problem, still as yet unsolved. Do they represent some proportional secrets—a musical equivalent of Hogarth's serpentine "line of beauty"—or are they laundry lists and banking summaries? Studies that have revealed complex systems of proportion so clearly at work in Haydn's symphonies may also find some footing in Mozart, who was fascinated by mathematics from his earliest years. Again, an open question exists to tempt researchers in the third century of Mozart scholarship.

There remain the romantic questions posed most frequently and intriguingly: professional jealousies, the unfinished *Requiem*, and the manner of Mozart's death. Jealousies are inseparable from genius, as Paisiello perceptively pointed out when recommending Mozart to the Roman theatre manager, Gasparoni: "he could not say for certain whether his music would please at first, being somewhat complicated; but that should Mozart once take, it would be all over with several masters in Europe." Those nearest to hand would be the first to suffer; not only Salieri, but Kozeluch, the Stamitz brothers and a host of other colleagues who had been weighed and found wanting by Mozart could be expected to wish him ill, if he had been only half as outspoken in public as he was in his letters ("Clementi . . . has not a farthing's worth of taste or feeling," "Vogler's fingering is wretched," "that ancient philosopher, the mummified Raaff," "that

continued on page 18

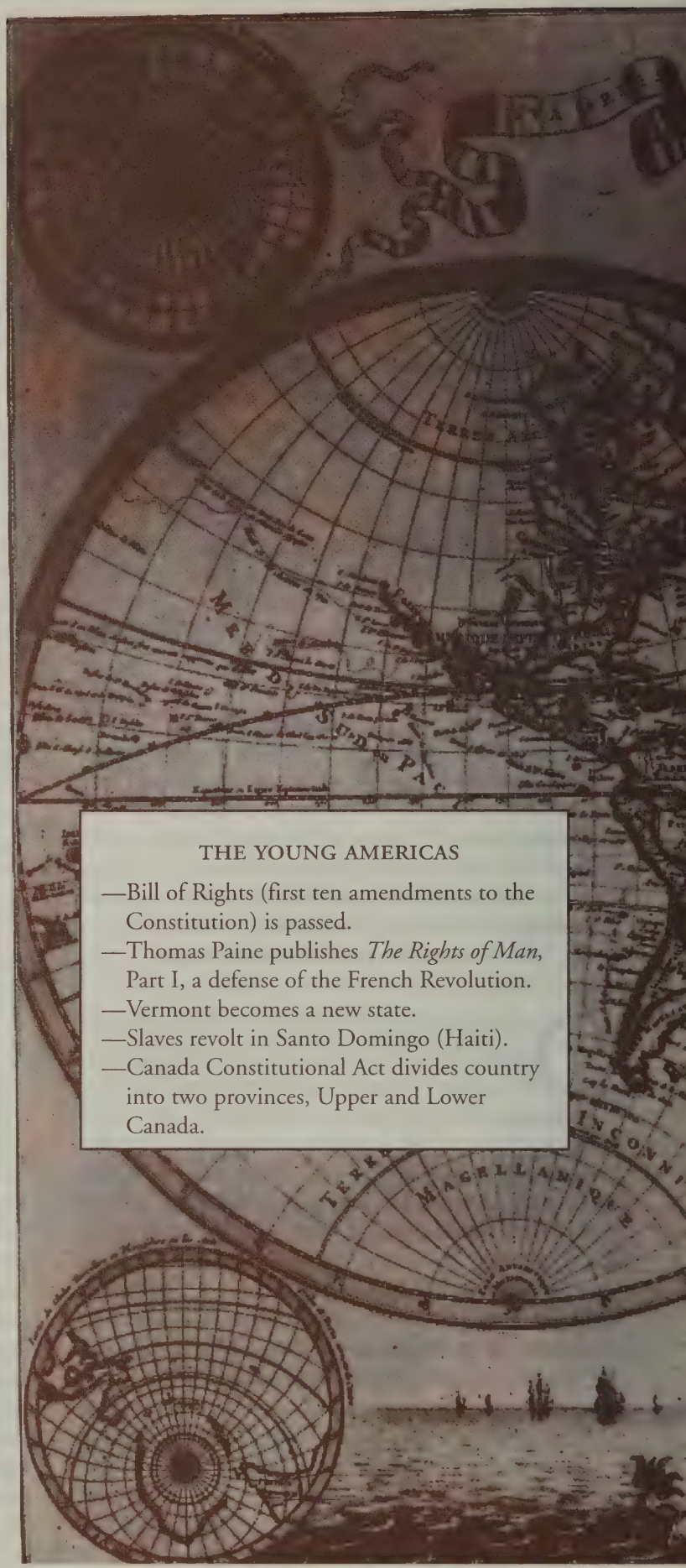
MOZART IN 1791

January—Enters Piano Concerto No. 27 in B flat, K.595 in catalogue.
March 4—Performs concerto in Vienna at last public performance
April 12—Enters String Quintet in E flat, K.614 in catalogue.
April 28—Is appointed by Vienna City Magistracy as unpaid adjunct to St. Stephen's Cathedral Kapellmeister.
May—Begins composition of *Die Zauberflöte*, K.620.
July 26—Franz Xaver Wolfgang, his sixth child, is born.
Late July—Interrupts composition of *Die Zauberflöte* for new commission *La Clemenza di Tito*, K.621.
Mid-August—Travels with Constanze and Süssmayr to Prague for *Tito* rehearsals.
September 2—Festival performance is given of *Don Giovanni* in Prague.
September 6—Mozart conducts premiere of *La Clemenza di Tito* for coronation of Leopold II in National Theater in Prague.
September 30—Conducts premiere of *Die Zauberflöte* in Freihaus Theater auf der Wieden.
October 16—Clarinet Concerto in A, K.622 is premiered by Anton Stadler in Prague.
November 18—Conducts "Eine Kleine Freimaurer Kantate," K.623, for Masonic temple dedication.
November 20—Overcome by illness, takes to bed.
December 4—Portions of unfinished *Requiem*, K.626 are rehearsed at Mozart's bedside.
December 5—Mozart dies at one o'clock in the morning.
December 7—Coffin is carried by Salieri, Süssmayr, and others to funeral service. Buried afterward in mass grave in St. Marx churchyard, outside Vienna.

Compiled from 1791: Mozart's Last Year, *by H.C. Robbins Landon*

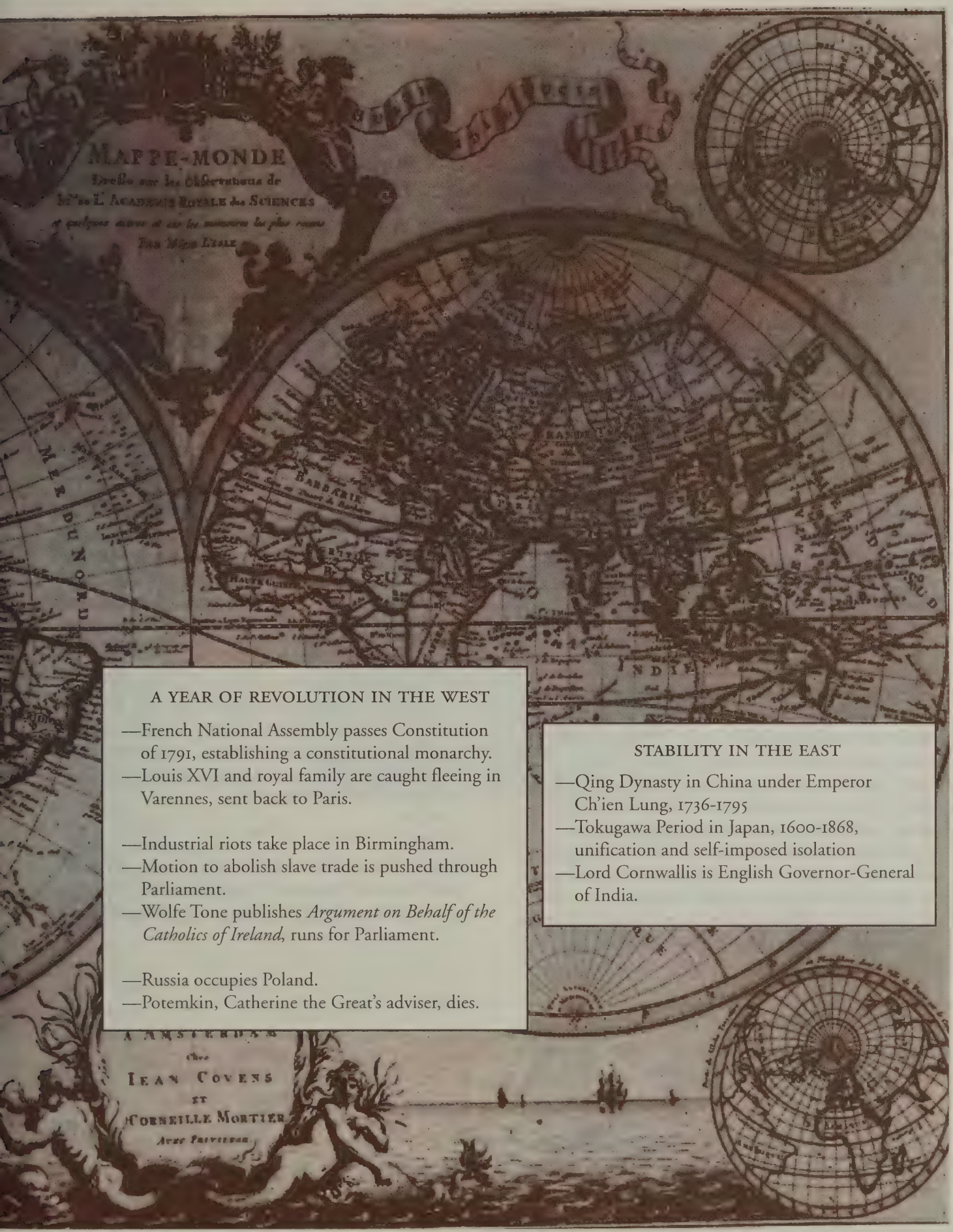
1791 IN THE ARTS

—Goethe is named director of the Weimar Court Theater.
—Boswell's *Life of Johnson* is published.
—Haydn makes first visit to London, writes "Surprise" Symphony.
—Karl Langhans builds the Brandenburg Gate.
—Herder publishes *Ideen zur Philosophie der Geschichte der Menschheit.*



THE YOUNG AMERICAS

—Bill of Rights (first ten amendments to the Constitution) is passed.
—Thomas Paine publishes *The Rights of Man*, Part I, a defense of the French Revolution.
—Vermont becomes a new state.
—Slaves revolt in Santo Domingo (Haiti).
—Canada Constitutional Act divides country into two provinces, Upper and Lower Canada.



A YEAR OF REVOLUTION IN THE WEST

—French National Assembly passes Constitution of 1791, establishing a constitutional monarchy.
—Louis XVI and royal family are caught fleeing in Varennes, sent back to Paris.

—Industrial riots take place in Birmingham.
—Motion to abolish slave trade is pushed through Parliament.
—Wolfe Tone publishes *Argument on Behalf of the Catholics of Ireland*, runs for Parliament.

—Russia occupies Poland.
—Potemkin, Catherine the Great's adviser, dies.

STABILITY IN THE EAST

—Qing Dynasty in China under Emperor Ch'ien Lung, 1736-1795
—Tokugawa Period in Japan, 1600-1868, unification and self-imposed isolation
—Lord Cornwallis is English Governor-General of India.

Map of the World in Hemispheres, from De L'Isle's Atlas Nouveau, c. 1730. *Reproduced by permission of the British Library.*

execrable opera by Umlauf," "the idiot Süssmayr"). But to suppose that such ill-wishers should have resorted to *acqua toffana*, the then-fashionable poison, is a myth more suitable to the lurid nineteenth-century novelette.

Mozart can now be called into the consulting room of the historical diagnostician, and his every cough, cold and fever computed against modern medicine. "Did Mozart have a chronic extradural haematoma?" asks a group of eminent medical researchers examining what is said to be Mozart's skull, now in the Mozarteum in Salzburg. Was he a chronic-depressive? Did he die of typhus, tuberculosis, rheumatic inflammatory fever, renal disease, septicaemia with bacterial endocarditis, or mercury poisoning in self-medication for syphilis? Most modern authorities favor kidney disease, but speculation continues. Poison no longer has any medical support. Indeed, it is strange that the legend should ever have held much credibility, since one of the doctors attending Mozart's death-bed was an authority on poisoning and its symptoms, and reported nothing suspicious.

Over the unfinished *Requiem* many flimsy catafalques of imagination have been erected, and the debate as to which other hands than Mozart's are involved continues to excite publication. However, in 1963 an account of the history of the piece written in 1839 by one Anton Herzog was discovered which substantially demolishes most of the romantic theories of a dark stranger and the contention, maintained by Holmes amongst others, that the whole piece is the work of Mozart. The original commission is now clear. A wealthy minor industrialist, Count Franz Wallsegg of Schloß Stuppach, asked (via his steward Anton Leitgeb) for a setting of the *Requiem* in memory of his wife who had died at the age of twenty. He intended the composition to be anonymous (there is slight evidence that he could possibly have hoped to pass himself off as the composer, more that he was a harmless crank) and the piece was to be played every year on the anniversary of the countess' death. Mozart died without having managed to finish the commission, although he had been paid in advance; two operas, *La Clemenza di Tito* and *The Magic Flute*, had intervened. The sections he completed or at least outlined, in firm handwriting, with no suggestion of sickness or tremor, extended to the first eight bars of the *Lacrimosa*, and two sections of the Offertory. Constanze approached various composers (Eybler and Freystädtler) before finally settling on Mozart's pupil Süssmayr to finish what Mozart had left. The manuscript as finally presented carried a forged signature and the date 1792, although all Vienna was aware that Mozart had died the previous year, and the count first heard "his" *Requiem* in December 1793. Exactly what material Süssmayr had to work from is uncertain, and it may never be clear to what extent the later sections of the piece are based on sketches left by Mozart, or are the unaided work of his pupil. "Requiem but no Peace" is the apt title of one musicological assessment.

Neither Mozart's *Requiem* nor his reputation have been allowed to rest since 1791, and some of the most revealing of the myths in this ever-expanding jungle of legend are described in the following pages by William Stafford, one of a growing number of modern scholars from various disciplines who have been intrigued by Mozart. The search for Mozart the Man will certainly never lose its appeal, but more important is the light that these investigations can throw on that overwhelming gift —the Music.

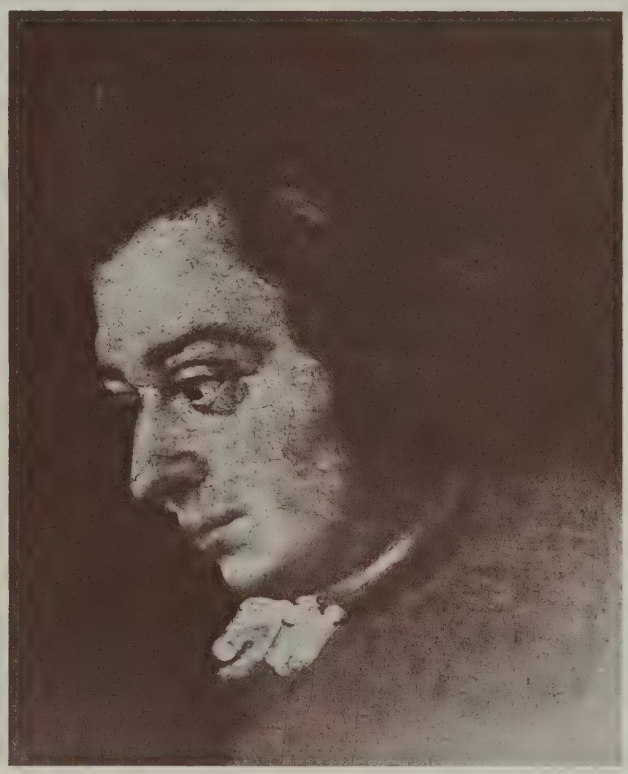
With the combination of lively erudition, historically-aware performance and the constant enthusiasm of the H&H public, these few days' search for Mozart will bring us all new pleasures from works familiar and unfamiliar, finished and incomplete and, whatever their status, endlessly tantalizing.

Adapted, with permission of The Folio Society of London, from Christopher Hogwood's introduction to the 1991 Folio Society edition of The Life of Mozart, *by Edward Holmes.*

CLEANING MOZART'S PORTRAIT

WILLIAM STAFFORD

The way in which the music of Mozart's last years has been heard and understood has always been affected by the current account or accounts of his life. In them the 'early death' has loomed large. Accordingly we have variously been told that the last piano concerto is a farewell to life, "death-chilled"; that the last quartets and *La Clemenza di Tito* show signs of creative exhaustion; and that the *Requiem* expresses the terror and agony of a man who knows he is about to die.



Unfinished portrait of Mozart, c. 1790, by his brother-in-law Joseph Lange (also on cover). Mozart Museum, Salzburg

It can reasonably be argued that all this is illegitimate: that the art is essentially disconnected from the events of the life, that the genesis and meaning of the music must be understood in terms of purely musical influences and the solving of technical problems. But it would be utterly utopian to hope that one day critics will cease to pad out their program notes with biographical details. Therefore we have to get the story of Mozart's life as true as possible, to sort out fact from fiction, to clean the portrait. And what a badly encrusted portrait it is! The materials for Mozart's life history are rich, but they contain crucial gaps and omissions, and they are unreliable in various ways—not least because every witness has his or her own point of view. Over the course of two hundred years biographers have woven a series of myths out of these materials, myths which have grown in the telling. Let us scrub them away, one by one. The most powerful solvent will be the recognition that most of these myths originate many years after his death and are based on no contemporary evidence.

Story number one—that he was poisoned.

A Berlin newspaper story suggested poison less than a month after Mozart died; there is no evidence that poisoning was suspected in Vienna. No record survives of a specific accusation until rumors began to circulate in 1823 about Salieri, who had gone mad. In 1861—seventy years after Mozart's death—Daumer started the theory that Mozart was murdered by the Masons. In the writings of Mathilde Ludendorff, this story entered into an unholy marriage with Nazi ideology to become the myth of the Masonic-Jewish conspiracy. It has been argued that Mozart was under a Masonic death-sentence for divulging the secrets of the order, and that he knew it; this is the key to the symbolism of *Die Zauberflöte* and to the terror of the *Requiem*. Finally in 1983, Carr accused Hofdemel of the murder, allegedly a revenge killing because Mozart had been sleeping with his wife. There is absolutely no direct evidence for any of these fantasies, and Mozart's symptoms as he lay dying do not correspond with the effects of arsenic and mercury, the poisons which have been proposed.

Story number two—that Constanze destroyed him.

Constanze Mozart, so the story goes, was a bad wife; unintelligent, uneducated and unfaithful. Her irresponsible and expensive way of life contributed to hers and Wolfgang's domestic disorder and debts; she did not even feed him properly. She was unable to appreciate his genius and actually did not love him. All of this contributed to his loneliness and despair in 1791, sapping

his will to live. Given the underlying antifeminism of Western culture, it was inevitable that a story such as this would surface sooner or later; in fact, the case against Constanze did not crystallize until the twentieth century in the work of Belmonte, Schurig and Einstein. In truth, we know very little about her during Mozart's lifetime, certainly not enough to infer that she was extravagant, cold with him and flirtatious with others; after his death she appears as a respected and competent businesswoman with an educated love of music.

Story number three—that he destroyed himself.

Mozart, according to legend, was his own worst enemy. He drank, he gambled, he fornicated, burning his candle at both ends. He was the cause of the failure of his own career, incompetent at human relations, *gauche*, provincial, with a sharp, ill-controlled tongue, making enemies wherever he went. For he was an eternal child, who matured as an artist, attaining the highest spirituality in his music, but not as a man. Two sharply contrasted personalities inhabited his mortal shell: angel and beast, Prospero and Caliban. The two halves are expressed in *Die Zauberflöte*, and explain its peculiar magic, its loftiness coupled with childlike freshness; Mozart is Tamino, Mozart is Papageno. There is in fact no reliable evidence for any of this. The legend grew during two hundred years, like a mighty tree from a tiny seed. Its source lay in the conflict between Mozart, struggling for independence, and his father Leopold, who was unwilling to let him go. His sister Nannerl, who had not seen him for eight years, passed on Salzburg resentments and criticisms to his obituarist Schlichtegroll, and her unspecific remarks were embroidered by scandal-mongers, novelists and imaginative biographers. The image of the eternal child appeared to be confirmed when his letters were published, with their crude humor. But jokes about farts and feces, which shocked nineteenth-century prudes, may not have seemed so childish a century earlier.

Story number four—that he was ready to die.

This tells us that nothing was lost by Mozart's early death, for he had done his work, evolving at phenomenal speed in his short life to full artistic maturity, akin to Beethoven's "Third Period." Hence the spare purity and intense expressiveness of his last works. Alongside this it has been proposed that he was "written out"; ideas were coming less readily and he was forced to cannibalize early manuscript drafts for inspiration, for example for the "Prussian" quartets. *La Clemenza di Tito*, manifestly inferior to the other operas of his maturity, is a sign of his waning powers. Apart from the *Requiem*, he had nothing on the stocks when he died. In his last months he was exhausted and ready for death. As the biographies of Oulibicheff and of Wyzewa and Saint-Foix reveal, this is a religious narrative, a theodicy: God was calling his servant home. And comforting though it is, I fear it is false. The work of Alan Tyson has proved that Mozart was not cannibalizing youthful "starts" and that he was working on several unfinished compositions in 1791. The late letters can just as plausibly be read as evidence that he had a zest for life and was determined to surmount his difficulties. We no longer share the blindness of our forebears to the greatness of *Tito*. And the distinctive style of 1790-91 is not the style of artistic old age; it reflects fashionable Neoclassicism.

Story number five—that he was a *neglected* genius.

In spite of his genius, according to this legend, Mozart was a failure in his lifetime; hence the despairing undertones in his late works. Viennese society was largely ignoring him, perhaps because the aristocratic patrons were undiscerning followers of the latest fashion, however worthless; perhaps because, as the Massins have argued, they perceived him as a social and political rebel and were determined to punish him. For he had defied his patron Archbishop Colloredo, composed the music to Beaumarchais' subversive play *Le Mariage de Figaro*, and become a Freemason. He refused to bow and scrape and insisted on being recognized as a genius, equal or superior to princes, counts and barons. This is in many ways an attractive story, but the evidence for it is slight. It was started in 1798 by Mozart's first biographer Niemetschek (who hardly knew the composer). He was a citizen of Prague, and we must suspect his motives in putting it about that Mozart, lionized in that city, was neglected in Vienna. The letters suggest that Mozart was as much of a snob as a rebel. Most musicians fell on hard times in the late 1780s, because of the economic troubles of the Empire in general and of their aristocratic patrons in particular; Mozart was not singled out for neglect. Braunbehrens and Robbins Landon have argued the opposite: that Mozart was prospering in 1791. This is almost certainly wrong. Except in the mid-1780s, his income was small in relation to his lifestyle, and he died deeply in debt; indeed a few weeks earlier Prince Lichnowsky had taken him to court and secured attachment of half of his official salary. Mozart certainly had good reason to be depressed and even desperate in 1791; it is easy to understand why he was working so frantically.

Story number six—that he was a neglected *genius.*

I do not wish to deny that Mozart was a "genius" but rather to point out that to describe and narrate him as one is to underwrite a specific conception of artistic productivity which may not entirely be true to what he was. Early biographers—Niemetschek, Arnold, Stendhal—set the pattern, emphasizing inspiration and rapid, spontaneous creativity. The genius is a vehicle through which divine or demonic forces speak; in himself he may be inadequate and lacking in general culture, hence the myth of Mozart, beast and angel. As a genius he is unique and extraordinary, therefore alienated from everyday affairs. This supports the stories of Mozart the outsider and the rebel, Mozart ostracized for his strangeness, so unacceptable that he was murdered. At the extreme it yields Hildesheimer's story of the semi-autistic genius, unable to relate, utterly lonely, in the end destroyed by that loneliness. This myth is an elaborate construction in accordance with Romantic aesthetic categories. But Mozart was not a Romantic, and the authentic sources do not give decisive support for such a reading of him. Indeed, Rochlitz found it necessary to forge a letter in which Mozart describes his creative processes in suitable terms. Mozart's letters and career pattern support a very different story, of a musician who did not rely on inspiration coming from nowhere. Instead he was a craftsman, proud of his craft which he had learned from other composers; knowledgeable about the musical styles and traditions of the Europe of his day, part of a community of musicians with whom he interchanged ideas and whom he wished to please.

Cleaning Mozart's portrait, then, should encourage us to hear the music of his last years, not as a valedictory statement, not as a cry of loneliness, not as a lapsing into silence, but as a dynamic if feverish searching for new directions; and we should understand it in the rich context of Viennese musical life.

William Stafford is Principal Lecturer in Philosophy and the History of Ideas at Huddersfield Polytechnic in England. These arguments are more fully developed in Dr. Stafford's book, The Mozart Myths: A Critical Reassessment, *Stanford University Press.*

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Friday, December 9, 8 PM
Music of Roland de Lassus
Saturday, December 10, 8 PM
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Hesperion XX

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El Siglo De Oro (A Sign of Gold)
music of Guerrero, Gabriel, Ortiz, de la Torre, Garcimunoz, Morales, Cebrián, and more!
Saturday, April 29, 8 PM
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For ticket and concert information, please call Boston Early Music Festival at (617) 661-1812 or 262-0650

SOUR NOTES

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MOZART'S UNFINISHED
SOME LESSONS OF THE FRAGMENTS

ROBERT L. MARSHALL

MOZART HAS LEFT A LONG TRAIL OF UNFINISHED compositions. They come in all sizes and, variously distributed, at all times throughout the course of his creative life. But their extent and also their significance have been vastly underestimated. Between the 626 whole numbers of the Köchel catalogue, there are listings for more than 120 fragmentary pieces—that is, about one for every five completed works. But that number does not convey the full picture, since there are no fewer than thirty-three fragmentary works that have regular Köchel numbers—works like the *Requiem,* K.626, and the C-minor Mass, K.427. The number thirty three, then, should really be subtracted from the 626 and added to the 120, bringing the proportions—in round numbers—to something like six hundred to 150, or one fragment for every four completed works. There are unfinished pieces in the "London Sketchbook" dating from the year 1764, when Mozart was eight years old; others continue to appear up to the very end with the *Requiem.* But the fragments are by no means evenly distributed throughout his life. The period of their greatest concentration is the fifteen months or so from the summer of 1782 to the late fall of 1783: the time following the premiere of *Die Entführung aus dem Serail,* and embracing both Mozart's marriage to Constanze Weber and his subsequent return home to Salzburg. During this period there are traces of some thirty-two unfinished compositions. In contrast, for the entire early period—the fourteen *years* from 1764 to 1778—there are only some eighteen such documents altogether.

Unfinished compositions begin to appear in significant numbers during the years 1777 to 1779. These are the years of Mozart's travels to Mannheim and Paris, marking the first extended journey without his father, and one during which he experienced his first serious, and frustrating, love affair (with Aloysia Weber) along with continual professional disappointments in Paris and, above all, the death of his mother there in early July of 1778. It should not be surprising, then, that the first notable concentration of significant unfinished works dates from this period and its aftermath. Among them we find a Singspiel (*Zaïde*), a church piece, and a couple of remarkable concertos for multiple soloists (to which I shall return).

Mozart's first months in Vienna, beginning in March 1781, constitute another crucial turning point in his life. Once again the incompletion rate is high: during the following nine months, until the end of that year, there is one unfinished composition for every two completed works. And, once again, physical and emotional stress may hold the explanation. For this is the period just following the premiere of *Idomeneo,* which took place in Munich in January 1781. It was no doubt a time, then, like that following the premiere of *Die Entführung,* accompanied, we can be sure, by feelings of exhaustion, exhilaration, letdown. But this time, there were additional complications. Whereas the *Entführung* premiere was auspiciously followed in a month by Mozart's marriage to Constanze Weber, the premiere of *Idomeneo* was followed by six months of perpetual crisis: adjustment to life in Vienna and the intensely painful process of breaking with Salzburg—a process that on the one hand severely damaged Mozart's relationship with his father, and on the other culminated not in marriage, but rather in his ignominious divorce, sealed with a kick to the seat, from the service of the Archbishop. Of course, this was a blessing only barely disguised, and Mozart knew it.

Over the course of the last eight years of his life, from 1784 on, Mozart managed to complete around 170 compositions, and managed not to complete some sixty further works, for a completion ratio of just over three to one. Paradoxically, the year in which Mozart succeeded in finishing the greatest number of works—1788 (with some thirty-five completed compositions)—is also the year that saw the greatest number of unfinished compositions: sixteen (a ratio of two to one).

Such statistics, of course, are only rough approximations. To begin with, many of Mozart's works—finished as well as unfinished—cannot be definitely dated. Moreover, even if we had precise dates for every composition, knowing the mere number of works composed in a given period of time still would not mean very much, since a little *contredanse* counts as one (e.g., K.534) as much as does *Don Giovanni* (K.527). And, indeed, the same point should be made about the unfinished works. They range in substance and content from the notation of a brief thematic idea of perhaps two or three measures to

torsos of gigantic dimensions like the C-minor Mass and the *Requiem.* Given their numbers, it is perhaps not very surprising that virtually every compositional genre is represented among the fragments: most notably woodwind pieces, church compositions, fugues, and other contrapuntal works. The only form that is absent altogether is the *opera seria.* But this is readily explained: Mozart only took up the composition of a serious opera when he had received a firm contract—inevitably entailing a firm deadline on the one hand and a lucrative fee, payable upon delivery, on the other. Works of that kind always took highest priority and were not readily set aside.

The fascination of Mozart's unfinished compositions of course derives primarily not from the mere fact of their existence or even from their relatively large numbers but rather from the insights that precisely their state of incompleteness promises to offer into the nature of the creative act. In this connection, the scores of several unfinished instrumental concertos are particularly informative, since they reveal, quite unexpectedly, that Mozart's approach to similar compositional tasks sometimes changed in fundamental ways over the course of his career. The first substantial torso belongs to a concerto for piano, violin, and orchestra in D major which Mozart began in November 1778 in Mannheim on his journey home from Paris. He intended the work for himself and for the excellent Konzertmeister of the Mannheim Orchestra, Ignaz Fränzl. The draft of the double concerto contains a lengthy opening ritornello, which is completely scored, followed by the entry of the solo for which the accompaniment is missing. This is an example of what may be called "sectional" or "block" composition, since, for each formal section of the movement, Mozart first enters the melody and other principal motivic parts, next the bass, and then the remaining "filler" parts before proceeding to the next.

Probably no more than a year later, sometime in the course of 1779, Mozart began to compose a *sinfonia concertante* for violin, viola, cello, and orchestra according to the same procedural principle. Again, as in the double concerto, the opening ritornello of the *sinfonia concertante* is completely scored, and once again, upon the solo entry, the accompaniment is missing. The two unfinished concertos also share approximately the same formal and even temporal dimensions. In performance each lasts about four minutes and continue to the first change of key, whereupon it breaks off. This much of the form was evidently necessary, but also sufficient, to enable Mozart to secure the viability of the new composition: defining and recording its principal thematic material along with its first significant modulation.

Soon after settling in Vienna, in March 1781, Mozart drafted two movements of a horn concerto in E-flat. In contrast to his *modus operandi* in the two earlier concertos Mozart composed the first movement of the horn concerto "horizontally." That is, this time, rather than composing in "blocks," he evidently drafted the movement in its entirety, but only with respect to the principal parts: the melody, the bass, as well as any motivically active accompaniment figures. The remainder of the orchestration was left for a later time. As for the second movement, known today as the Concert-Rondo for Horn and Orchestra, K.371, the presence of a date on the original manuscript ("21 de mars 1781") suggests that Mozart considered the piece in effect to be completely "composed," even though it was not completely scored. It is complete, however, in the sense that the notation reaches the end of the movement. In fact the score represents a combination of "block" and "horizontal" composition: the first two refrains of the rondo were completely scored, but for the solo episodes and the remaining refrains Mozart had entered only the principal parts.

Finally, we find among Mozart's unfinished works the draft of a concerto in G major for basset horn dating from 1787 or 1788. The score fragment stretches for almost 200 measures but includes only the principal parts of the texture. The remaining parts in fact were ultimately filled in—but only some three years later, at which time the work was transformed into the famous clarinet concerto, K.622. In its original form the basset horn concerto represents a perfect example of what I have been calling "horizontal" composition.

Why did Mozart abandon these concertos? What they all have in common, of course apart from their outstanding quality, is the unusual identity of the solo parts. It is clear—and sometimes specifically documented—that Mozart enthusiastically embarked on these compositions with a particular performer (and perhaps even a particular performance) in mind. It is just as clear that at some point his expectations were dashed. Mozart thereupon set the piece aside no doubt with the firm intention of resuming work whenever an opportunity for a performance should present itself.

The scores of the unfinished concertos allow us to make a general observation about Mozart's compositional procedures. Whether he adopts the "block" approach typical of the pre-Vienna works or the "horizontal" approach of the Vienna period—and these,

along with various mixtures and combinations of the two, represent his usual methods in the larger instrumental forms—it appears that the creative act was always driven forward, step by step along the unfolding form. Mozart (unlike Haydn, for example) did not normally prepare abstract composition "plans" in which he notated in advance, say, just the principal themes or perhaps plotted out the main harmonic stations of a development section while leaving the connecting links—the transitions between these strategic points—to be added later on. The act of composition for Mozart seems rather to have been a very fluent thing, indeed a "stream" of consciousness, or at least of artistic instinct wherein, as far as one can see, one thing, that is, one musical idea, literally led to the next. After his death, Mozart's widow remarked that Mozart composed music as if he were writing a letter. This may be what she meant.

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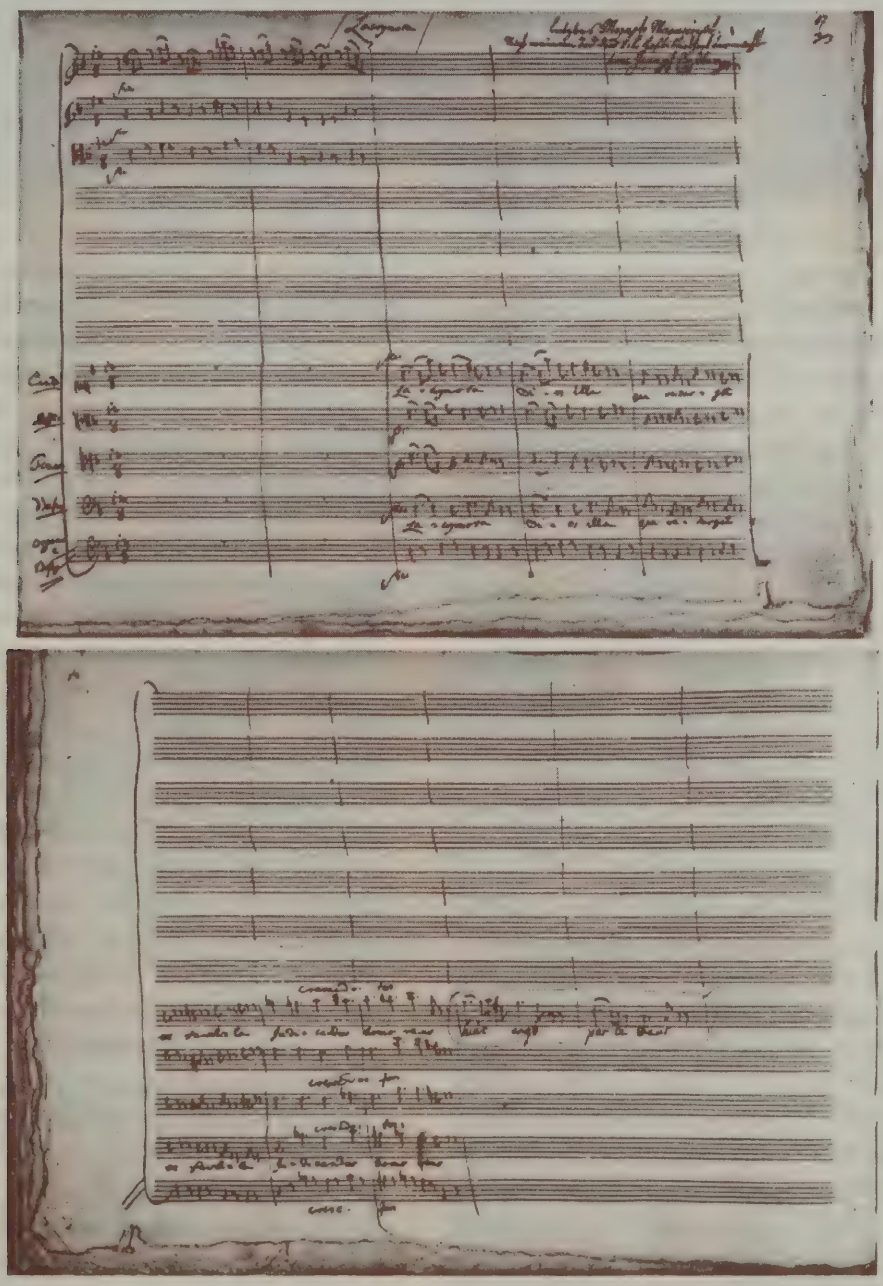

Mus.Hs.17.561 aus der Musiksammlung der Österreichische Nationalbibliothek.

Manuscript of the Lacrimosa from Mozart's unfinished Requiem.

MOZART & HIS MUSIC FOR WIND INSTRUMENTS

ERIC HOEPRICH

THE CREATION OF GREAT WORKS OF ART CAN OFTEN be seen in retrospect as a convergence of unique circumstances with the exceptional efforts of certain key individuals. In the arena of composition and performance of music for wind instruments, the eighteenth century was a time of an unprecedented convergence of cooperation between composers, players and instrument makers. It was a spirit of cooperation that can be seen to this extent neither before nor after the eighteenth century, and which led to the creation of masterpieces from the works of Bach through to Beethoven. The detailed knowledge of the nature of wind instruments that eighteenth-century composers possessed and the unique abilities of the musicians themselves, as well as the influence the musicians had on the composers, created an intimate exchange of ideas that came to be reflected in the music itself. This essentially symbiotic relationship between composers, players and instrument makers of the eighteenth-century is perhaps what makes it so interesting for us today to hear eighteenth-century works performed on eighteenth-century instruments in a style capturing the spirit and, hopefully, the letter of eighteenth-century performance.

Various sources repeatedly show Mozart's interest in wind instruments. Take for instance the joy with which he writes to his father on hearing the orchestra at Mannheim in 1787, "Oh, if only we too had clarinets! You cannot imagine the beautiful effect of a symphony with flutes, oboes and clarinets." In fact, Mozart had written works including clarinet as much as ten years earlier, but the quality of the playing he heard at Mannheim must have been superior to that at Salzburg, something Mozart would have picked up on immediately. Mozart eventually excelled in all of the traditional areas of composition for winds: solo concertos, chamber music and orchestral works, demonstrating time and again his sensitivity to each instrument's timbre and slightest nuance. To this he would add the creation of new genres such as the large wind ensemble of thirteen players, or *Harmonie*, required for the *Gran Partita*, K.361. He also created unique chamber ensembles such as that required for the quintet for fortepiano and winds, K.452 (oboe, clarinet, bassoon and horn) or three singers accompanied by three basset horns (*Notturni*, K.439b), as well as the use of basset horns in the orchestra as in *Die Entführung aus dem Serail*, *Die Zauberflöte* and of course, the *Requiem*.

There are countless ways for us today to see how well Mozart was acquainted with the wind instruments of his day, apart from the fact that his music simply sounds "right" when played on them. All evidence indicates that Mozart was always inspired to write a solo work for a particular player—that is, he rarely (perhaps never) wrote a solo without knowing who would perform it. In the case of the horn concertos, for instance, the inspiration took the form of Joseph Leutgeb (c.1745-1811), horn virtuoso and cheese merchant. It seems that Leutgeb was frequently the butt of Mozart's often wicked humor, and in the solo horn manuscripts, Mozart wrote the most difficult sections in vivid blue ink and scribbled quips in the margins. The gifted Leutgeb meanwhile had brought the difficult technique of hand stopping on the horn to a high art and thereby greatly influenced Mozart's technique for composing for the instrument. Again we see the exchange between the composer and player as well as the development of instrumental technique. The lessons on composition that Mozart gave to the Englishman Thomas Attwood (1765-1838) show the great extent to which Mozart was familiar with all of the wind instruments and how seriously he took this aspect of composition. He described in detail all the types of wind instruments, in which keys each instrument sounded best, how high each instrument could play, how low, and many other characteristics of each.

No discussion of Mozart's use of wind instruments would be complete without some mention of *harmoniemusik*. Broadly defined as music for wind instruments—usually wind octet (two each of oboes, clarinets, horns and bassoons), *harmoniemusik* reached its height of popularity and refinement at the end of the eighteenth century in Vienna when the Emperor established the *Königlich Kaiserlich Harmonie* (imperial wind band) in 1782. At this time Mozart produced his *Serenades* K.375 and 388, as well as a transcription for wind octet of *Die Entführung aus dem Serail*. The popularity of the *harmoniemusik* was far-reaching, and hundreds of original compositions as well as transcriptions of operas, oratorios and orchestral works survive to this day in collections throughout Europe.

And yet these ensembles did not simply appear overnight. The foundation had been laid much earlier. Austria and Bohemia were teeming with wind instrument makers and players and had been for some time. Wind

Fürstlich Oettingen-Wallerstin'sche Bibliothek und Kunstsammlung

Silhouette of the Harmonie of the Oettingen-Wallerstein court orchestra (1791).

bands could be found outside of Vienna long before 1782; Haydn, for example, wrote *harmoniemusik* as early as the 1750s. Mozart's first foray into *harmoniemusik* took the form of dinner music for the Archbishop of Salzburg in the mid-1770s, and, generally speaking, the basic purpose of the *Harmonie* was to provide music for social events such as dinners and other *fêtes*. The pieces were usually called *serenades* or *divertimenti*, or in Bohemia *partitas*, and in France, *pièces d'harmonie*. Usually, the wind ensemble found employment with the local aristocracy who desired entertainment without the expense of an orchestra or of a more ambitious production such as an opera or oratorio. The *Harmonie* provided a relatively convenient and pleasant way to hear the most recent and most popular opera tunes and orchestral works, much like the radio and CD player of today. A good example of this type of setting can be found in the dinner scene of Mozart's *Don Giovanni* where he provides a wind band performing his own arrangement of *Non più andrai* from *Le nozze di Figaro*.

And so we have seen an inspired Mozart, creating music for winds in the conventional setting like the *Harmonie*, and also moving beyond conventional *harmoniemusik* in works like the *Gran Partita*. Some of Mozart's wind writing which explores yet another dimension are his compositions for the clarinetist Anton Stadler (1753-1812), for whom he wrote, among other works, the clarinet quintet, K.581, and clarinet concerto, K.622. Stadler was a member of the emperor's *Königlich Kaiserlich Harmonie* when it was established in 1782. He also played in the first performance of the *Gran Partita*, as well as in the piano and wind quintet, K.452, and there can be no question that Mozart had Stadler in mind when he wrote these parts. In the past few years it has been discovered that Stadler was responsible together with the Viennese instrument maker Theodor Lotz (1747/48-1792) for developing an unusual clarinet called the *basset clarinet*, an instrument capable of producing an additional four semi-tones in its low register. This in itself is quite interesting, but the fact that Mozart made use of these low notes in several compositions, including the clarinet quintet and concerto, makes the subject essential for performing and understanding his late clarinet repertoire. Again we see the composer Mozart, player Stadler, and instrument maker Lotz influencing each other. (Incidentally, all three were Freemasons.) Unfortunately, neither the basset clarinet by Lotz nor the autographs for either the clarinet quintet or concerto have survived. It seems that perhaps Anton Stadler wanted to keep his monopoly on these works throughout eternity. Unfortunately for him and fortunately for us, he did not count on the tenacity of twentieth-century scholars.

Three sources have allowed us to fill in the gaps and recreate the missing pieces in the Mozart-Stadler-Lotz picture. First, a manuscript in Mozart's hand of the first 199 bars of an early version of the clarinet concerto was

discovered some twenty years ago in Vienna, wherein Mozart clearly writes beyond the lowest notes of the conventional clarinet; that is, this is a part for a basset clarinet. And, in 1802, when the first edition of the concerto was published by Breitkopf, a critic who knew that Mozart had written the concerto for a basset clarinet reviewed the edition in the *Allgemeine musikalische Zeitung* and criticized the editors of the edition for simply transposing all the passages that did not fit the compass of an ordinary clarinet one octave higher. This is the most important source for reconstructing the concerto in the absence of the autograph.

The second body of evidence is the large number of concert announcements, reviews and biographies of Anton Stadler which refer to Stadler's unique clarinet and its additional low notes. One account of Stadler and his basset clarinet, written by Bertuch in his *Journal des Luxus und der Moden* (1801) describes the instrument in some detail, but sadly the information provided is insufficient for actually building an instrument. In the past few years, several players of the historical clarinet have performed the clarinet concerto on instruments made to produce the additional low notes and the results have been very exciting. However, although we have known what the instrument could do, we have had to guess at what the instrument actually looked like, and now it appears that all of the reconstructed basset clarinets have been the wrong shape.

And so we come to the third and most interesting bit of evidence: a program discovered last year by the musicologist Pamela Poulin in archives at Vilnius, Lithuania where Stadler played the Mozart clarinet concerto in the early 1790s, and where an engraving is included in the program depicting an unusually long and oddly shaped clarinet—Stadler's basset clarinet. It is known that upon the completion of the clarinet concerto, Stadler left Vienna, presumably with the manuscript, on a tour that would last some five years, visiting Prague, Berlin, the Baltic cities and St. Petersburg, before turning southward again. The shape of the basset clarinet shown in the Vilnius concert program comes somewhat as a surprise, as the instrument is fitted at the lower end with a bulbous bell at 90°, similar to that of an *oboe d'amore*. Since the *clarinet d'amore* was a relatively unusual instrument, belonging to the middle of the eighteenth century rather than the late eighteenth century, it is puzzling that Lotz and Stadler would have come up with this design. However, an instrument in my own collection (made by Eisenbrandt of Göttingen, c.1800) is identical to the instrument in the engraving, which indicates that this shape was not unheard of. Furthermore, reference to a new type of *clarinette d'amour* in a letter written by Stadler in 1795 could only refer to this instrument, and helps create a compelling case for this being the "correct" design for the basset clarinet. It is an instrument based on this engraving that are heard in the Handel & Haydn Society's performances of the Mozart clarinet quintet, as part of The Mozart Weekend.

The Mozart-Stadler-Lotz triangle and the fruit it bore make this a compelling story. Had any one of the three been lacking in some way, or not up to the challenge of making their contribution, the results would have been different, and probably diminished. As it turned out, these were the right people at the right time, and the late clarinet works of Mozart are among the finest compositions of one of the greatest composers in history.

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REQUIEM IN D MINOR, K.626

ROBERT D. LEVIN

MOZART'S REQUIEM—THE COMPOSER'S LAST AND unfinished work—was commissioned by Count Franz von Walsegg, who wanted to have it performed in memory of his departed wife as his own composition. In order not to forfeit the handsome commission fee, Mozart's widow Constanze decided to have the work completed in secrecy, so that the finished version could be presented as her husband's final effort. The *Requiem* is best known to the general public in the version undertaken immediately after Mozart's death by his pupil Franz Xaver Süssmayr. The work in its traditional form, as finished by Süssmayr, consists of fourteen sections:

[1] **Introitus** (*Requiem aeternam)*

[2] *Kyrie*

Sequence

[3] *Dies irae*

[4] *Tuba mirum*

[5] *Rex tremendae*

[6] *Recordare*

[7] *Confutatis*

[8] *Lacrimosa*

Offertory

[9] *Domine Jesu*

[10] *Hostias*

[11] *Sanctus* and *Osanna* (Süssmayr's spelling)

[12] *Benedictus* and reprise of the *Osanna*

[13] *Agnus Dei*

Communion

[14] *Lux æterna* and *Cum sanctis tuis*

The sources of the *Requiem* are as follows:

1) Mozart's autograph manuscript, in which he notated the following:

a) Introitus—virtually complete;

b) *Kyrie* fugue—the complete draft of the vocal parts (solo and chorus) and the orchestral bass line;

c) the Sequence (*Dies irae* through *Lacrimosa*) and Offertory (*Domine Jesu* and *Hostias*)—the complete choral/vocal parts and orchestral bass line as in b), with occasional motives for the orchestral accompaniment. However, the *Lacrimosa* breaks off after the eighth bar.

2) an orchestration of the *Kyrie* fugue, carried out and entered into Mozart's manuscript by Süssmayr (trumpets and timpani) and another person, perhaps Franz Jakob Freystädtler (winds and strings). This was probably prepared for Mozart's funeral on 10 December 1791, thus only five days after the composer's death;

3) a partial completion of the Sequence up to the *Confutatis*, as well as a two-bar continuation of the soprano part to the *Lacrimosa*, by Joseph Eybler. Eybler scored the *Dies iræ* and *Confutatis* completely, but supplied only string parts to the other movements. Like 2) above, this was entered into Mozart's manuscript;

4) Süssmayr's completion of the *Requiem*::

a) the orchestration of the *Kyrie* mentioned in 2);

b) full instrumentation of the Sequence and Offertory;

c) settings of the *Sanctus*/*Hosanna, Benedictus, Agnus Dei* and Communion (*Lux æterna—Cum sanctis tuis*) that survive only in Süssmayr's hand. The Communion is merely a newly-texted version of part of the Introitus and of the *Kyrie* fugue;

5) a version of the Offertory by Abbé Maximilian Stadler, which seems to be a revision of Süssmayr's;

6) a sketch leaf which contains *inter alia* contrapuntal studies for the *Rex tremendae* as well as the beginning of an *Amen* fugue for the close of the Sequence (that is, of the *Lacrimosa*), which Süssmayr did not include in his version.

Because Eybler's completion of the Sequence was entered in Mozart's manuscript, Süssmayr had to copy out Mozart's fragment from the Sequence onwards as part of his completion. (Süssmayr drew on Eybler's work, however.) The completed version of the *Requiem* consisted of Mozart's autograph of the Introitus and *Kyrie* (the latter with Freystädtler's and Süssmayr's orchestration) and Süssmayr's completion of the rest. Bearing a forged signature "di me W. A. Mozart mpr 1792" in Süssmayr's hand on the first page of the score, it was sent to the Count—after Constanze had it copied. (In so doing she violated the terms of the contract, which stipulated that the Count receive the only copy.)

This description of the sources does not answer the

fundamental question as to whether any—and, if so, how many—sections of the *Requiem* that are not in Mozart's hand were based on his ideas. Criticism of Süssmayr's version began in 1825, when the so-called "*Requiem* Controversy" erupted. Indeed, his completion contains serious flaws in part writing and structural technique which are foreign to Mozart's idiom, e.g., glaring parallel fifths in the orchestral accompaniment of the Sanctus, and the awkward, truncated *Osanna* fugue. Furthermore, Süssmayr brings back this fugue after the *Benedictus* in B-flat major rather than the original D major—which conflicts with the standard procedure in all church music of the time.

However, within the parts attributed to Süssmayr there are unmistakable discrepancies between these grammatical and structural flaws and idiomatically Mozartean lines. It is also remarkable that Süssmayr's completion contains the tight motivic construction of Mozart's fragment, in which a small number of themes recurs from movement to movement. (Süssmayr's own music does not display such motivic interrelationships.) These findings give credence to the theory that the "few scraps of music" (Constanze Mozart) which Süssmayr was given by Constanze, together with Mozart's manuscript contained material not found in Mozart's draft. It also seems possible that Mozart suggested certain ideas to Süssmayr on the piano.

In recent years, a number of musicians have attempted to cleanse from the *Requiem* the deficiencies introduced by Süssmayr. These new versions have been performed, recorded and published, thereby allowing direct insight into the nature of the problems at hand.

The scope of these revisions varies considerably. Franz Beyer has rescored the orchestral accompaniment, but (with few exceptions) has left intact the errors and the stylistic discrepancies in the choral/vocal parts and the overall structure. Moreover, he did not take the sketch of the *Amen* fugue into consideration. H. C. Robbins Landon's edition is a conflation of Eybler and Süssmayr, replacing the latter with the former whenever possible; the only new material is that necessitated by stitching the two versions together. In Richard Maunder's edition, there are new versions of the *Lacrimosa* and the *Agnus Dei*, but the *Sanctus*/*Hosanna* and the *Benedictus* have been omitted, because Maunder is convinced they have nothing whatsoever to do with Mozart. He has completed the *Amen* fugue, but his version contains modulations which are not characteristic of eighteenth-century *Amen* fugues; these normally remain close to the main key in order to provide a stable conclusion rather than new tonal areas. A more radical revision has been attempted by Duncan Druce: in addition to a substantial *Amen* fugue, the *Lacrimosa*, *Sanctus*/*Hosanna*, *Benedictus*, *Agnus Dei* and even the *Lux æterna* have been subjected to ambitious recomposition.

The completed version heard in the Handel & Haydn Society's performances seeks to address the problems found within Süssmayr's work without overlooking the *Requiem*'s two-hundred-year history. On the one hand the infelicities of Süssmayr's orchestration of Mozart's draft together with the compositional imperfections of the *Lacrimosa*, the *Amen* fugue, and the movements surviving only in Süssmayr's hand have not been overlooked in blind piety for their eighteenth-century origin. On the other hand, the historical and performance tradition of the *Requiem* demands respect. A clearly drawn line of separation, in which everything except the contents of Mozart's autograph draft was to be considered spurious *per se*, was explicitly rejected. Quite the contrary: the goal was to revise not as much, but as little as possible, attempting in the revisions to observe the character, texture, voice leading, continuity and structure of Mozart's music. The traditional version has been retained insofar as it agrees with idiomatic Mozartean practice. The more transparent instrumentation of the new completion was inspired by Mozart's church music style.

In the *Recordare*, for example, the constant instrumental doublings of the solo quartet have been stripped away. The *Lacrimosa* has been slightly altered and now leads into a non-modulating *Amen* fugue. The second half of the *Sanctus* resolves the curious tonal discrepancies of Süssmayr's version, and the *Hosanna* fugue has been expanded to fit the proportions of a Mozartean church fugue (modeled after Mozart's C minor Mass K.427/417a). The second half of the *Benedictus* has been slightly revised and is connected by a new transition to a shortened reprise of the *Hosanna* fugue in the original key of D major. The transition does not take the quickest route between these keys, but passes through D minor with thematic reference to the Introitus, in order to stress the architectural integrity of the work. The structure of the *Agnus Dei* has been retained, but the infelicities found in Süssmayr's have been averted in the second and third sections. Finally, the text setting in the final *Cum sanctis tuis* fugue has been altered to correspond to the norms of the era.

It is hoped that this new version honors Mozart's spirit while allowing the listener to experience Mozart's magnificent *Requiem* torso within the sonic framework of its historical tradition.

FOR FURTHER READING AND LISTENING

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SUGGESTED COMPACT DISC RECORDINGS

Compiled by Doug Briscoe, WGBH Radio

Symphony No. 32, K.318: Vienna Philharmonic/Levine (DG 419146); Prague Chamber Orchestra/Mackerras (Telarc 80203; Academy of Ancient Music (AAM)/Hogwood (L'Oiseau-Lyre 421104, Vol. 5).

Piano Concerto No. 26 in D, K.537: Alfred Brendel, Academy of St. Martin the Fields (ASMF)/Marriner (Philips 411468); Mitsuko Uchida, English Chamber Orchestra/Tate (Philips 420951); Vladimir Ashkenazy, Philharmonia Orchestra (London 411810); Jenó Jandó, Concentus Hungaricus/Antal (Naxos 8.550209). On period instruments: Malcolm Bilson, English Baroque Soloists/Gardiner (DG Archiv 423119).

Concerto in D for Piano and Violin, K. 315f: Complete Mozart Edition (Philips 422508), as completed by Philip Wilby; Jean-Jacques Kantorow and Glen Wilson, Netherlands Chamber Orchestra/Hager (Denon C37-7505).

Symphony in C, *Il re pastore*, K.208: ASMF/Marriner (Philips 422501, Vol. 1 of the Complete Mozart Edition); AAM/Hogwood (L'Oiseau Lyre 421104, Vol. 5, also contains No. 32, above).

Fragments K.464a, 516c, 516d: Complete Mozart Edition Vol. 10 (Philips 422510); fragment collection (Emergo 3992). No recording of K.516d is available.

Piano Trio in D minor, K.442: Beaux Arts Trio (Philips 422079, or Complete Mozart Edition 422514); Trio Parnassus (Dabringhaus und Grimm MD+G 3373/4).

Clarinet Quintet in A, K.581: ASMF Chamber Ensemble (Philips 422833); Jack Brymer, Allegri Quartet (Philips 420710); Charles Neidich, Mendelssohn Quartet (Music Masters 7012).

Requiem in D minor, K.626: BBC Symphony Orchestra & John Alldis Choir/Davis (Philips 420353), Süssmayr completion; AAM/Hogwood (L'Oiseau Lyre 411712), Maunder completion. Gächinger Kantorei Stuttgart/Rilling (Hänssler 98.979), Levin completion.

ABOUT THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing music on the instruments and with the performing techniques of the period in which it was composed. Founded in 1815, H&H is the oldest continuously performing arts organization in the United States, and from its start has stood at the musical forefront. The Society gave the first performance in America of Handel's *Messiah* in 1818, and has been performing the work annually since 1854. In recent years, H&H has achieved national and international acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to performances at Boston's Symphony Hall, H&H also offers a Chamber Series under the direction of Associate Conductor John Finney, with concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. In the 1994-95 season, H&H begins its first subscription season outside of Boston, at Veterans Memorial Auditorium in Providence, Rhode Island. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts.

HANDEL & HAYDN SOCIETY'S 180TH SEASON, 1994-95

Symphony Series — At Symphony Hall, Boston

The Mozart Weekend	October 14–16
Messiah	December 3–11
Bach & Handel	February 10 & 12
Theater Music of Mozart and Benda	March 3 & 5
Purcell: *The Indian Queen*	March 31 & April 2
Haydn in London	April 28 & 30

Providence Series — at Veterans Memorial Auditorium, Providence

Requiem	October 13
Messiah	December 6
Bach & Handel	February 16

Chamber Series — At Jordan Hall at NEC and Sanders Theatre, Cambridge

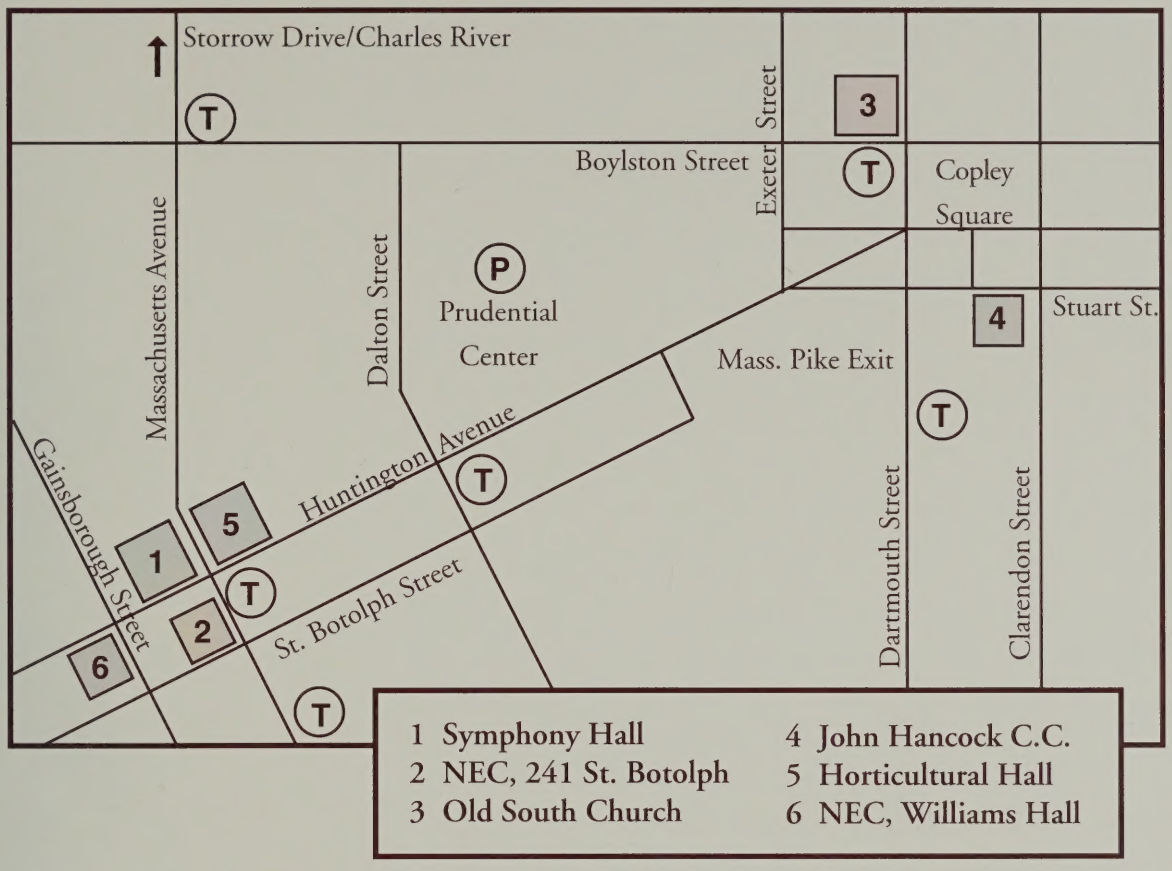
Chamber Music of Mozart	October 15 & 19
Baroque Noel	December 16 & 19
German Chamber Music	January 27 & 29
Purcell: Anthems for the Chapel Royal	March 24 & 26

H&H ADMINISTRATION

Christopher Hogwood, *Artistic Director*
John Finney, *Associate Conductor/Chorusmaster*
Mary A. Deissler, *Executive Director*

Janet M. Bailey, *Director of Marketing*
Robin L. Baker, *Director of Educational Activities*
Debra A. Cole, *Business Manager*
Jana L. Euler, *Box Office Assistant*
Michael E. Jendrysik, *Annual Fund Coordinator*
Rachel C. King, *Communications Manager*
Jesse Levine, *Librarian/Production Manager*
Deborah MacKinnon, *Associate Director for Audience Development*
Stephen E. Pixley, *Box Office Manager*
Richard Shaughnessy, *Artistic Personnel Manager*
Sophia K. Sid, *Development Assistant*
Thomas L. Vignieri, *Artistic Administrator*
Rachel Yurman, *Assistant Director of Development*
Hill & Barlow, *Of Counsel*

The Handel & Haydn Society
Horticultural Hall
300 Massachusetts Avenue
Boston, MA 02115
(617) 262-1815 • FAX (617) 266-4217
Box Office: (617) 266-3605, M–F, 10 a.m. to 6 p.m.



Symphony Hall, 301 Massachusetts Avenue (at the corner of Massachusetts Avenue and Huntington Avenue).

New England Conservatory, 241 St. Botolph Street (parallel to Huntington Avenue). Williams Hall, 30 Gainsborough Street (between Huntington Avenue and St. Botolph Street).

Old South Church, Boylston Street (across from the Boston Public Library).

John Hancock Conference Center, Trinity Place, at the corner of Stuart Street (behind the Hancock Tower).

The H&H Administrative Offices and Box Office, Horticultural Hall, 300 Massachusetts Avenue (directly across the street from Symphony Hall).

TICKET INFORMATION Tickets may be purchased in person at the Handel & Haydn Box Office, Horticultural Hall, 300 Massachusetts Avene, Monday through Friday, 10 a.m. to 6 p.m., and Saturday, 10 a.m. to 2 p.m., on concert weekends. Tickets may be purchased at performance halls, 1½ hours prior to curtain. Call (617) 266-3605 for further information.

Tickets may also be purchased through Ticketmaster, at all Ticketmaster outlets, or by calling (617) 931-ARTS.

PARKING Parking is available at the Prudential Center Garage on Huntington Avenue at Dalton Street.

ACCESSIBILITY Each of the performance and seminar locations is accessible to disabled persons.

SMOKING Please coöperate with the no-smoking policy in the performance halls and seminar rooms, including lobbies and restrooms.

LOST AND FOUND Any articles found at the performance halls and seminar locations will be held at the Handel & Haydn Society offices, located in Horticultural Hall, 300 Massachusetts Avenue. Open from 8:30 a.m. to 5 p.m., Monday through Friday and 10 a.m. to 2 p.m. Saturday and Sunday of The Mozart Weekend. Call (617) 262-1815.

CAMERAS AND RECORDING DEVICES No recording devices of any nature are permitted in the performance halls.

ELECTRONIC PAGERS AND WATCHES Please turn off pagers or watch alarms before the performance begins.

LATE SEATING Audience members arriving after the performance begins will be seated at a suitable interval in the program to minimize disruption.

HANDEL & HAYDN SOCIETY • FOUNDED 1815

CHRISTOPHER HOGWOOD • ARTISTIC DIRECTOR